

T HURSDAYS at the SF ART INSTITUTE 800 Chestnut St. 8:00PM

January 17

BRIDGING THE GAP: FAVORITE FILMS FROM THE EARLY 70's A program of films selected from Canyon Cinema

This is the third in a series of programs based on the films available from Canyon Cinema, one of the largest distributors of independent films in the United States. Each program is guest-curated by a different filmmaker, critic or scholar. Tonight's selection was made by Charles Wright, filmmaker and, from 1975-1977, co-director of the Cinematheque. These films represent the range of style and taste in filmmaking that was current in the Bay Area during the late sixties and early seventies. "Somewhat less recent films that are sometimes different from each other." - Charles Wright.

The Divine Miracle (1973) by Daina Kruminis; *Light Traps* (1975) by Louis Hock; *Regital Training at Bullock's* (1971) by Roger Darbonne; *Stand Up and Be Counted* (1969) by Freude Bartlett; *Being* (1975) by William Farley; *Catching the Asian Carp* (1971) by Bill Allen and Bruce Nauman; *A Visit to Indiana* (1970) by Curt McDowell; *Killman* (1966) by Herb de Grasse; *Subpoena for Sabina* (1976) by Ed Jones; and *Pasteur*³ (1977) by Will Hindle.

January 24

MICHAEL MIDEKE/NATHANIEL DORSKY

Pneuma (1977-84) by Dorsky, 29 min., color, PREMIERE

"According to Stoic philosophy, the soul or "Pneuma" is a fiery breath or ethereal wind permeating the body. At death, the "pneuma" survives the body, but as impersonal energy. For six years I have made an extensive collection of outdated rawstock that has been processed without being exposed, and sometimes re-photographed in closer format. Here we find a world alive with the organic deterioration of film itself, a brilliant and colorful display close to the essence of cinema in its before-image, preconceptual purity." — N.D.

Twig (1966), *Untitled Color Sections* (ca. 1970), *Bon's Plow* (ca. 1970), the last two premieres, *Devil's Canyon* (1972-77) by Mideke, 45 min. total.

"There are many dimensions to personal filmmaking; as many reasons for getting into it as there are filmmakers and probably just that many definitions of personal film. . . *Devil's Canyon* represents a variety of film responses and explorations inspired by the wilderness area where I live. The real wilderness, however, is not that of the location but the wilderness of the film itself." — M.M.

Michael Mideke's films are being rescheduled from their original October show date.

January 31

NEW PERSONAL VISIONS - III

Special Admission: \$1.50 for general public; FREE to students and passholders.

The third in a series of programs that bring the work of younger or less well-known filmmakers into the public arena. Tonight's show, including mostly super-8mm films, presents four wildly different approaches to film narrative.

Leslie Singer: *Blood Poisoning*; *After God 11*; *The Blind Chinese Housepainters*; *Fountain of Youth*; *How To Fuck Friends And Keep Them*. "Everything in life is pregnant with meaning." — L.S. Raised in Washington, D.C., Singer currently lives in San Francisco.

Nina Fonoroff: *Big Story* — A montage of traveling mattes, countdowns, mortar fire, applause and non-sequiturs. An unspecified crime is committed by an unknown assailant against no one in particular.

Some Phases Of An Empire — A rephotographed rendition of the Hollywood extravaganza *Quo Vadis*.

Sokhi Wagner: *Zone*; *Unrest* — A series of rephotographed images inspired by the notion of femininity and by suburban environments.

Lewis Klahr: *Training*; *Inheritance #3 (Hekyl & Jekyl)* — Through the use of found footage, Klahr explores nostalgic imagery from his childhood.

February 7

THE FILMS OF JOYCE WIELAND

Filmmaker in person

Peggy's Blue Skylight (1965, released 1984); *A & B in Toronto*, made in collaboration with Hollis Frampton (1967, completed in 1984); *Sailboat* (1967); 1933 (1967); *Rat Life and Diet in North America* (1968); *Solidarity* (1973); and others.

The provocative manner in which Joyce Wieland's films combine ironic humor with political consciousness and advanced aesthetic structures has brought her recognition in widely divergent circles. Regina Cornwell writes of Ms. Wieland: "Her films are informed by her involvement in other, more directly tactile art forms — painting, drawing, construction — and crafts such as quilting." P. Adam Sitney has written, "She seems to foster and encourage contradictions within her works, to let them run their course; for she has a filmic STYLE that is her signature quite apart from the differing genres of filmmaking she employs." Retrospectives of Ms. Wieland's films have been shown at museums throughout the world, and she was recently decorated with the Order of Canada — the first woman artist to be so honored. This will be Ms. Wieland's first appearance at the Cinematheque.

February 14

THE COMPLETE FILMS OF PETER KUBELKA

Despite his universal recognition as one of the masters of personal cinema, this will be the first comprehensive screening of Kubelka's films in the Bay Area since 1977. The Cinematheque will present his groundbreaking early films twice (what Kubelka refers to as "metric cinema") as well as the rarely screened, recent *Pause!*. If you've never seen these films, you'll enjoy them as revelations of film art. If you've seen them before, enjoy them as old friends rediscovered. "Peter Kubelka is the world's greatest filmmaker." — Stan Brakhage.

Mosaik im Vertrauen (1955); *Adebar* (1957); *Schwechater* (1958); *Arnulf Rainer* (1960); *Unsere Afrikareise* (1965); *Pause!* (1977).

"Where is, then, the articulation of cinema? . . . It's not between shots but between frames. It's between frames where cinema speaks." — Peter Kubelka.

February 21

THE FILMS OF ROGER JACOBY

Filmmaker In Person

Roger Jacoby is a pioneer in the movement to free filmmakers from the tyranny of film labs through the use of home processors. In his first S.F. show in four years he will present a range of films drawn from his entire body of work.

How to Be a Homosexual (1979-82): "Excerpts from a compilation journal work begun in 1979. It is an ironic title — there's nothing sexually explicit about the film." — R.J.

Pearl and Puppet (released 1982): "A stylized documentary of my sister, her two children, a puppet and Bizet's overture *Pearl Fishers*." — R.J.

Dream Sphinx (1973); *L'Amico Fried* (1974); *Aged in Wood* (1975): A series of films featuring Warhol superstar Ondine and Sally Dixon. "Dream Sphinx is one of my first films; it's imbued with inspiration by the people who loved and supported me in my creative work." — R.J.

"All of the above were hand-processed by me using either a small amateur device or a Kramer continuous processor in my bathroom in Pittsburgh. The simplicity of narrative and the extended uses of film emulsion and its colors are esthetic tools that combine in my work." — R.J.

FSAN FRANCISCO CINEMA- THEQUE

The Cinematheque is momentarily interrupting screenings at the New College Gallery. We felt this was necessary to help concentrate on our first Annual Catalogue-publication, and will allow us to upgrade our projection and sound capabilities. Third-night programming will resume in March. A Program Committee is also being re-formed, and devotees of independent/avant-garde film should contact us at 558-8129 if you are interested in participating.

January 16

On Wednesday, January 16th, the York Theater will present the S.F. Premiere of *Doomed Love* by Portuguese director Manoel de Oliveira, in collaboration with the Cinematheque. Show time is 7:00 p.m. The York is located at 2789 24th St., San Francisco. For further information call 282-0316.

February 1

OPEN SCREENING

Room #26, S.F. Art Institute, 8:00 p.m.

Bring your own film — new or old, whether regular or super-8mm, 16mm, silent or sound. Admission is free.



Along the Way by Michael Wallin



Written On The Wind by Douglas Sirk

Admission: \$3 (\$1.50 Students with I.D.s and Seniors); Discount Pass \$10/5 admissions. If you would like to receive future calendars by mail, contact the Cinematheque Office at 558-8129 or 480 Potrero Ave., SF, CA 94110. Steve Anker, Program Director; David Gerstein, Administration Director. Thanks to Konrad Steiner for his generous assistance.

The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, the San Francisco Hotel Tax Fund, the San Francisco Foundation, Pacific Telesis and the Zellerbach Family Fund.

Poster Design: Richard Zybort

Typesetting: Jennifer Poole

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January 20

A TRIBUTE TO MARY ELLEN BUTE

Passages From Finnegans Wake (1963-67), 97 min., b&w

Rhythm and Lights (1934), 5 min., b&w; *Escape* (1937), 4½ min., color; *Mood Contrast* (1953), 7 min., color

Mary Ellen Bute was a trailblazing figure in the early development of independent film in America. One of the first women to enter the world of cinema art, her animated color films of the 30's share with Oscar Fischinger's a playful enjoyment of light and movement, coupled to the rhythms of the soundtrack. With her death in 1984, the film-art community lost one of the few remaining links to its early growth.

In *Passages From Finnegans Wake*, Bute took selections from Joyce's monumental opus and translated them into flesh and blood. Always faithful to the text, she used a full range of film techniques to portray the dream-like qualities of this modern classic. "The film's central achievement is that it touches myth, touches our old friend the collective unconscious. . . It is in tune with the work it is about." — Stanley Kauffmann, *The American Review*

January 27

THE RUCKUS FILMS OF RED GROOMS

Films: *Shoot The Moon* (1962), made in collaboration with Rudy Burckhardt, 24 min.; *Fat Feet* (1966), 20 min.; *Ruckus Shorts* (1966), 4½ min.; *Hippodrome Hardware* (1973), 30 min.

Red Grooms has become widely known for his cartoon-like environmental sculptures, in some cases wildly ambitious re-creations of entire cities (*Ruckus Manhattan*, *The City of Chicago*). During the 1960's and early 1970's Grooms also helped produce a series of films which combined his comically expressionist sets and costumes with pixillated real-life animation. Filmmakers who worked on Grooms' films included Rudy Burckhardt, Mimi Gross, Yvonne Anderson, Dominic Falcone, Peter Hutton, George Kuchar, the cast of his Ruckus Company, and others. Tonight's program will include Grooms' first film, *Shoot The Moon*, a moon-trip fantasy elaborately mounted in the style of Melies, and *Fat Feet*, a city symphony complete with living comic strip characters and sounds.

February 3

10 X 10: RECENT FILMS FROM THE SAN FRANCISCO BAY

A varied program of new work made by filmmakers currently living in the Bay Area. Co-programmed by Michael Wallin and Steve Anker.

Trumpet Garden (1983) by Barbara Klutinis; *Along The Way* (1983) by Michael Wallin; *diary of an autistic child/part II/the ragged edges of the hollow* (1984) by Edwin Cariat; *Lagoon Salon* (1984) by Mark Sterne; *Untitled* (in-progress) by Stephanie Maxwell; *Deliver The Goods* (1984) by Michael Rudnick and Mike Henderson; *The Big Red Auk* (1984) by James Irwin; *3 Voices* (1983) by Lynn Kirby; *Eating Mangoes* (1984) by Ethan Van Der Ryn; *Lyric Auger* (1984) by Konrad Steiner.

Running time for this program will be approximately 95 min.

February 10

NOTE SPECIAL LOCATION AND PRICE VIDEO FREE AMERICA

442 Shotwell St., S.F.
\$4.00 General

VIDEO ARTIST STEVE FAGIN IN PERSON

VIRTUAL PLAY: the double direct monkey wrench in Black's machinery

"Virtual Play. . . is an essay on representation, narrative and love humorously weaved through the life of turn of the century intellectual and Romantic giant Lou Andreas Salome who captivated among others, Freud, Nietzsche and Rilke. It has been shown at the Kitchen and Museum of Modern Art in New York. Steve Fagin teaches in the film department at San Francisco State. This is his first completed videotape.

JIM POMEROY IN LIVE PERFORMANCE

Jim Pomeroy will give a live performance prior to the screening of *Virtual Play*. . . S.F. artist Pomeroy has achieved an international reputation for the combination of wit and vigorous thought that goes into his work spanning many media: music, sculpture, photographic 3D pieces and more. He also has a featured role in *Virtual Play*. . .

Tonight's program is presented in collaboration with Video Free America.

February 17

D.W. GRIFFITH'S BROKEN BLOSSOMS

1919, 102 min. With live piano accompaniment by Roger Jacoby.

Directed by D.W. Griffith, photography by G.W. Bitzer, starring Lillian Gish, Donald Barthelmess and Donald Crisp. Tinted print from the Museum of Modern Art.

"Broken Blossoms is the first genuine tragedy of the movies. Tragedy seems foreordained; the drums of doom are sounding from the first steps of the pageant. So they are for Lucy, the forlorn little thing without a last name, unwelcome child of a Limehouse bruiser." — *Photoplay Magazine*, August 1919.

Broken Blossoms is noteworthy for its progressive use of lighting, soft focus and elongated screen time as well as the fine expressive acting of Lillian Gish and Richard Barthelmess. Although it uses a somewhat stereotyped portrait of a young Chinese poet, it also shows a sensitive and humanistic side to his character in contrast to the brutal drunken violence of Gish's father.

February 24

AMERICA IN THE FIFTIES: TWO BY SIRK

No director within the Hollywood system was ever capable of greater visual wit and audacity than Douglas Sirk. Working with a tradition of melodrama often bordering on the ridiculous, Sirk managed to comment on his characters and their cultural landscape through lavish compositions and a visceral use of symbolism. Sirk's style influenced an entire generation of filmmakers including Fassbinder, Bertolucci, and Kuchar. Tonight's program includes two of his greatest American films, each about cultures in the process of breakdown and failure.

Written On The Wind (1956), 99 min., color. Starring Rock Hudson, Lauren Bacall, Robert Stack and Dorothy Malone — The last days of the robber-baron Hadley dynasty, declining into sterility and death.

The Tarnished Angels (1957), 91 min., b&w, from the novel *Pylon* by Faulkner. Starring Hudson, Stack, and Malone — A steamy portrait of the flying air-show "gypsies" of the 1930's.

"The place of language in pictures has to be taken by the camera — and by cutting. You have to write with the camera." — D.S.